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General

78 N.

LEATHER

IN THE

DECORATIVE ARTS

THE COOPER UNION MUSEUM
FOR THE ARTS OF DECORATION

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INTRODUCTION

SOMETIME an uncountable number of years ago our primeval ancestors began using the skins of animals as adornment, or as protection against cold, the thorns of forest paths, and the missiles of their enemies. At first the hides were untanned, stiff, malodorous, and very perishable, but when some anonymous genius discovered that they could be rendered soft and durable by treatment with salt, bark, vegetable juices, or by being methodically chewed, as a domestic duty, by the women folk, the history of leather came into existence. Of all natural materials, leather has probably had the most diverse uses, and has been adapted to nearly every functional and decorative need, from the tent of the nomad to the reliquaries of saints. Depending upon the processes employed, it can be made nearly as rigid and impenetrable as hard wood, or as yielding and flexible as cashmere. It can be cut, sewn, stretched, compressed, moulded, tooled, inlaid, and made translucent or opaque. It can be colored throughout the range of the spectrum, painted, or used as a base for metal leaf. It is available wherever animal life and a curing medium exist, in every latitude and terrain. And it has become such a commonplace of everyday life that we are prone to forget how many-sided are its services, how great a number of decorative styles and utilitarian purposes may be illustrated by leather objects alone.

The Cooper Union Museum has chosen to devote an exhibition to leather in the decorative arts for several reasons. From the earliest historical period leather has been a vehicle for craft and artistic expression; as material, its peculiar qualities permit the widest application to all manner of articles, and yet preserve certain characteristics which may be seen consistently down through the centuries; it reflects every change of custom, of taste, of economic and social organization; and, as a subject of special exhibitions, it is rarely shown. The intention of the exhibition is primarily to bring forward the choicest leather objects that could be assembled, of as many different styles, periods, and countries as possible. The scope, chronologically, is from approximately fifteen hundred years before Christ to the present year; geographically, five continents are represented. If there are omissions, as in the absence of material from the Dark Ages, it is only because specimens are so scarce that they could not be procured. And if the representation of a few classes – book-bindings, shoes, boxes and coffers – may seem overgenerous, this is because the leatherwork of some periods can now be exemplified only by such means. The clothing, the household utensils, innumerable pieces of domestic equipment, have long since been discarded and destroyed, for human beings are almost never sentimental, in their own

times, about the ordinary commodities which become treasured curiosities.

Leather, of no matter what sort, has specific properties which determine its employment and effect. Nearly as pliable as cloth, once fashioned into a given shape, and hardened by heat and pressure, it will retain its form almost indefinitely: thus it can be worked wherever the demand is for a material less inflexible than metal or wood, and more robust than woven fabric. Its tensile strength, resistance to friction and ordinary changes of temperature dispose it initially to all uses in which a combination of plasticity and toughness are required. Unless coated, leather is reasonably porous, so that clothing made of it can be worn in nearly all climates. Above all, it commands sumptuous textures, which are improved by polishing and preservative agents. Visually, leather is ornamental, tactually it is inviting; wherever luxurious surfaces, a smooth and stable brilliance, richness of lustre and depth of sheen are wanted, it has always been the optimum. The eulogist of *The Song of Songs*, when he wishes to be especially lavish, says, "How beautiful are thy feet with shoes, O prince's daughter!"

In so brief a résumé as this only the meagerest hint of the historical references to leather, and the manufacturing processes undertaken, can be given. But we know that rough leather cups may have been fashioned by the neolithic inhabitants of Britain, for one such, now lost, was found buried deep in the earth in Smithfield, London, in 1867. In Egypt, as early as 4000 B.C., bas-reliefs show leather-dressers at work; the Sumerians, fifteen hundred years later, used leather for tires and harness; stools found in the tomb of Tutankhamen were upholstered with goat-skin; in Babylonia and Assyria alum, gall-nuts oil, myrrh, and sumach were used to produce, even at that scientifically uncomplicated period, the three varieties of leather as they are still known to us today: tanned (in which the treatment is with tannin or tannic acid, contained in gall-nuts), tawed (prepared with mineral salts, or alum), and chamoised (in which the skins are treated with oils and fats). It was surely known in the Far East from the earliest antiquity: leather armor, made by stitching together scales of lacquered hide, has been uncovered in Chinese Turkestan, and betrays a sophistication of technique that must have begun long before manufacture in the first three centuries of our era. Among aboriginal peoples, particularly the American Indians, though the curing methods with smoke and elk's brains were crude, the results obtained can still be matched today only by the most painstaking and costly commercial processes. The Greeks and Romans utilized leather for nearly every modern need and many that have been supplanted: for wine-vessels and armor, for money, for window-panes, for masks. Caesar mentions leather used for sails by the seafarers of Brittany, and during the Middle Ages it became as ubiquitous as the present-day synthetic plastic.

So universal and so immemorial a use presumes an equally old and widespread technique of manufacture. Though modern methods have accelerated the process, and chemistry has multiplied the finishes and textures, the procedures remain astonishingly traditional. The raw, or "green" material (a *hide* if it is the pelt of a large animal, a *kip* if the skin of one of the young of the foregoing, or a *skin* if the pelt of a small animal) is first worked over rounded beams to make it pliant; the hides or skins are then soaked and washed, being either tumbled or pounded the meanwhile to speed the process and break up the fibres. When the skins have become perfectly flexible, they are fleshed for the removal of excess matter remaining from the animal tissue. The fourth step, depilation, or the removal of hair, is accomplished by further saturation with a solution of lime and sodium sulphide (in ancient tanneries wood ash was used), which loosens the roots and enlarges the pores of the skin so that solutions subsequently used in the tanning process are more easily absorbed. Once the hair is thoroughly disengaged from the follicles, it is removed from the surface with a blunt knife similar to the fleshing knife employed before. The chemical action of the depilatory solution, however, leaves the skin swollen and resistant; this condition must be reduced by bating, a procedure, now wholly carried out with chemical compounds, formerly accomplished with manures. All these steps, while they have reduced the coarse flayed hide to a smooth, supple skin, have at the same time rendered it extremely delicate: it must be pickled, so as not to disintegrate, in a solution of sulphuric acid, salt, and water. When pickling has been completed (in Greek and Roman times the process was one of months' duration, the hides being packed with powdered oak bark and water), the second half of leather manufacture begins, the tanning process proper. Choices of ingredients and finish immediately multiply: the leather may be treated with oil, with alum, or it may be tanned with smoke, vegetable extracts (hemlock, oak and mimosa bark, chestnut and quebracho wood, and other more exotic brews), or with liquid bichromate of soda and sulphuric acid (chrome tanning), the properties of which, discovered by the American chemist Augustus Schultz in 1884, revolutionized the leather industry. The chemical action of all these methods has the same purpose, if not the same action, which is so to surround the individual fibres within the hide with some preservative substance that they become proof against bacteria or other decomposing agents, and maintain the flexibility of their natural animate state. Because of the length of time necessary for the hides to be permeated by chemicals other than sulphate of chromium, this method accounts for by far the largest part of commercially produced leather, but other methods, expanded and speeded by the use of machines, will continue to be used for the production of fine leathers in

which the textures which are the outcome of the use of natural elements are perforce finer and more lasting. Once the hide has been tanned, it is then shaved to a uniform thickness (or split, if the skin is thick), and dyed. Again, the dye solvent being water, the skins must be dried: this is accomplished by *fat liquor*, an emulsion of neats-foot oil and sulphuric acid, which displaces the water in the skin and restores it to its original flexibility. The remaining processes are given over to smoothing, tempering, stretching, and softening the skin, to removing any unevenness or imperfection, and a final seasoning to insure uniformity of color and finish. The result is that substance so agreeable to the touch and sight and, unpredictably enough, to the smell, and so comprehensively employed, the historical and decorative panorama of which we are about to view.

When a people – though their social organism may be governed by rules, taboos, and rites endlessly more intricate than our own – resemble, or have remained static in, the state we are accustomed to think of as the original state of man, we call them "primitive". Primitive art is by no means necessarily rudimentary in technique, but it mirrors a pattern of thinking directly opposed to that of the contemporary artist. It is always commanded, not by the impulse to individual expression, but by some other requisite: magic or utility. This is not to say that the primitive craftsman, braiding, stamping, or moulding his leather into scabbards, bags, clothing, or any other article, is devoid of that personal instinct for play, for improvement, and the delight in manual self-assertion which infuses all creative work in the arts. Yet the warrior, the shaman, and the witch-doctor are different patrons from the housewife, the connoisseur, or the consumer: they demand both more immediate practicality and more protracted sorcery. The fetish figure (No. 5, Fig. 7), or *Juju*, from French West Africa, illustrates this duality of magic and decoration: a stuffed leather body, attenuated and even grossly distorted in form, representing the frightful but fascinating god, is covered with designs of applied and woven leather in which the maker has evinced both his craftsman's relish in handling the material, and his willingness to suppress personal interpretations in favor of a prescribed, traditional image. The same kind of superlative execution in a medium, in which the qualities are never overwrought or deformed, may be seen in primitive sheaths, shoes, bags, and shields; where magical purpose is not the aim, decorative utility is.

So soon as a social group forsakes the primitive condition by forsaking also the two dominant motives of magic and utility, in favor (though as in the case of Egypt and Byzantium this may be only very slight) of a sense of individual importance, civilization as we know it, and the artist as he is thought of apart from the craftsman, can arise. An undefinable attribute

supplants the former controlling inspirations: from out the object there issues a sometimes faint, sometimes overpowering sense of personality, which is that of the maker himself. And being less coerced by tradition, the artisan may vary his technique and patterns wilfully, exercising his phantasy, and with inventive freedom nature can be either more precisely imitated, or abstract pattern can be more liberally developed. Although, as has been pointed out, the survivals of leatherwork from this early epoch in Europe are exceedingly scarce, enough remain even as fragments to bear out this contention. Portions of Egyptian paintings (Nos. 12 and 15) show a lotus design, and a girl under a grape arbor: one is a naturalistic piece of observation applied to decorative pattern, the other is an everyday scene which the artist has chosen for its own delightful sake. In clothing, in household gear, style and fashion become possible. The appliquéd leather helmet (No. 20), from the famous site of Antinoë, where in the second century A.D. the Emperor Hadrian founded a temple to the exquisite Antinous, who drowned himself in the Nile nearby, is such a piece: here the decorative scroll-pattern, which serves no end other than to give verve and variety to the surface, must have been, when it was made, the "latest thing". Sturdy, roughly fashioned sandals (No. 19), suitable to the active dawn-to-dusk labor of the peasant, alternate with red leather pointed-toed shoes (No. 17), such as we are told were worn by Theodora, the bear-trainer's daughter and courtesan who, in the sixth century, rigid with pride, pearls and brocade, became the Empress Regnant of the Eastern Empire. A small perforated leather strip (No. 21) show to what delicate uses leather could be put as embellishment.

What is left to us from the Dark and Middle Ages, that period of tidal ethnic migrations and spiritual exaltations and upheavals, is to be found in the one medium by which the lights of antiquity, of learning and Christendom were preserved, the scroll and the book. No other material than leather could be so perfectly adjusted to the demands of the scribe and the binder: it offers a surface smooth enough for calligraphy and illumination; its porosity insures permanence of script; its flexibility (especially when in the form of vellum) makes it an ideal page; and, for bindings, it may be hard or soft, plain or ornate. But in entering the field of books and bookbinding, we leave behind any relationship to the plebeian: until no more than two hundred years ago, books were the property only of the wealthy and the learned – a very slender portion of society. They were kept chained in monastery libraries, or secreted behind the panels of private chambers. But if they are no clue to the proletariat, they are an unequalled guide to the tastes and modes of the aristocracy. A bookbinding has certain features which, from the decorative point of view, should be noted: these are the *book-covers* proper, or covered sides of the book, the commonest field for

decoration, and the *doublures*, the lining of the inside of the book-covers. With two flat planes, and an unbounded number of motifs from which to choose, bindings are as much a chronicle of events as the pages they enclose. The earliest in the exhibition is a Romanesque stamped deerskin binding, from Southern Germany or Austria, of the twelfth century (No. 68), evidently worked with eleven different tools in geometrical, foliate, interlace, and meander designs; the latest are contemporary French bindings (Nos. 172, 197 and 199) in which our modern regard for the decorative integrity of the material itself, its functional aesthetic, is strangely similar to that of our medieval forbears. Books, in the eighteenth century, became so much a part of the scheme of interior decoration that they were even partially rebound (No. 55) in different kinds of leather in order to conform to the alterations carried out by a newly affluent Austrian monastery. In between these two extremes are all the diversities of historic style, from the plainest doeskin binding over boards (No. 57) to an early twentieth century binding in which the handling of the material has become so ornate that it is difficult to tell that leather has been used (No. 203).

Allied to the art of the bookbinder, the art of the maker of boxes, coffers and chests (often himself a bookbinder, as in the case of Clovis Eve [active 1584-1635], binder to Henry IV and Louis XIII, who made the travelling case (No. 77, Fig. 4), as proficiently finished as any bibliophile's treasure) is also one of patrician patronage. Especially in the late Middle Ages and the Renaissance, when interest in the collecting of classical oddments and articles of virtu became one of the measures of the cultivated, various receptacles made to accommodate coins (No. 123) and other curios (No. 108, Fig. 6) were covered with ornamented leather of different kinds. Secular scenes of romantic courtship, drawn from the ballads and lays of the Minnesingers, may often be seen on German *Minnekästchen* (No. 60, Fig. 5) made even more cheerful by polychromy and repoussé relief. In order to make the leather as hard as possible, and yet allow it to be worked into figured, floral, or geometrical designs, it was often boiled in wax mixed with resin and glue, which rendered it temporarily plastic and, on cooling, almost stone-hard. This "boiled leather", or *cuir bouilli*, will be seen in numerous objects in which decorative relief covers most of the surface; it has one drawback, which is that the leather becomes very dark and somber: this is often diminished by enamel, paint, or gold and silver leaf. Being so malleable, these leather containers often are given the shape of the object inside. In large collections, such as sacristies and ecclesiastical treasuries, where vestments and sacred utensils have to be protected and yet clearly identifiable, the shapes of mitres (No. 118, Fig. 1), chalices (No. 47) and devotional books (No. 50) are those which determine the not seldom unwieldly exterior form

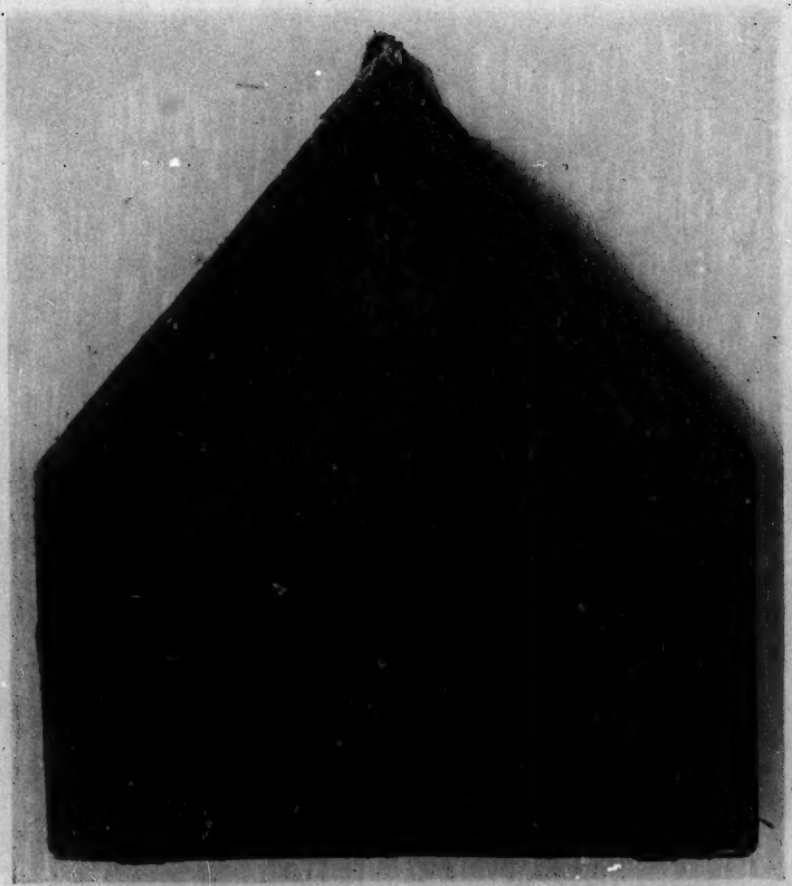

FIG. 1 — MITRE-CASE; incised
Italy, 16th century
Lent by the Metropolitan Museum of Art

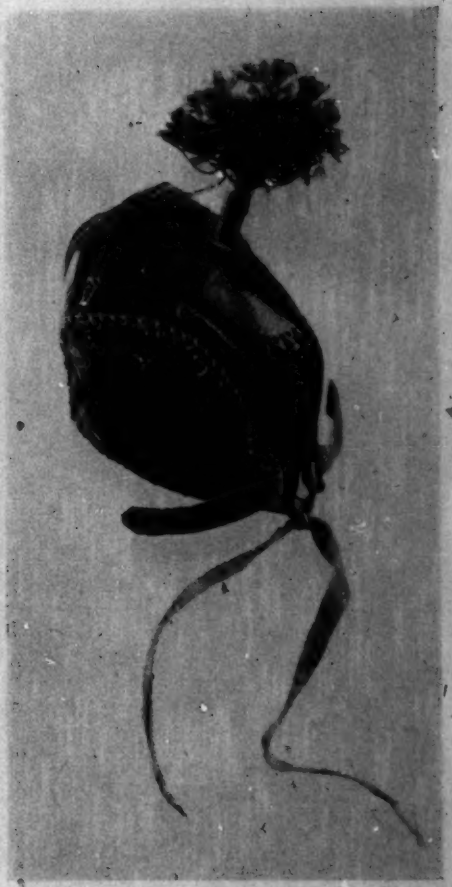

FIG. 2 — FALCON'S HOOD; metallic embroidery,
European, 17th century
The Cooper Union Museum

Fig. 3 — Drinking Vessel In Form of a Shoe
France, 15th century, gilded silver mounts by Melchior Mager, Nuremberg, 1582
Lent by S. Kramarsky

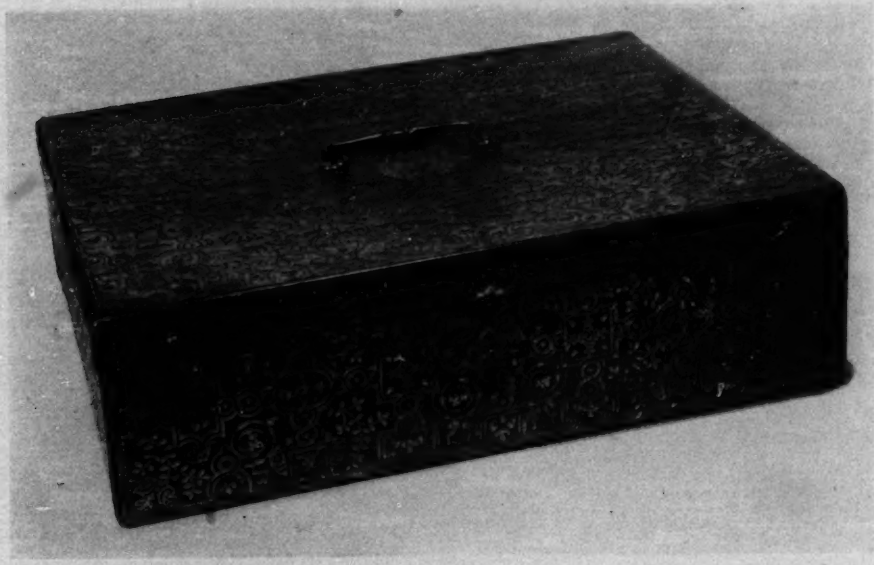

Fig. 4 — Box; gilded, by Clovis Eve (active 1584-1635)
France, 16th century
Lent by the Philadelphia Museum of Art

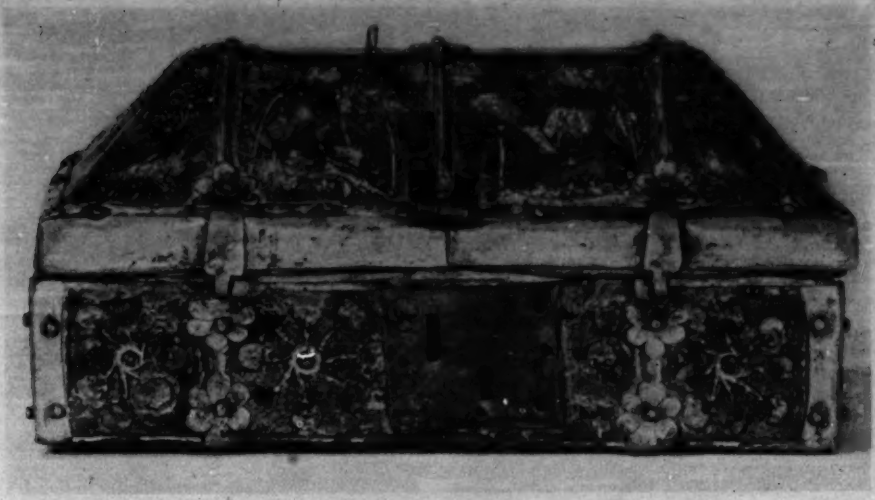

FIG. 5 — MINNEKAESTCHEN (BETROTHAL COFFER)
Germany, about 1400
Lent by The Walters Art Gallery

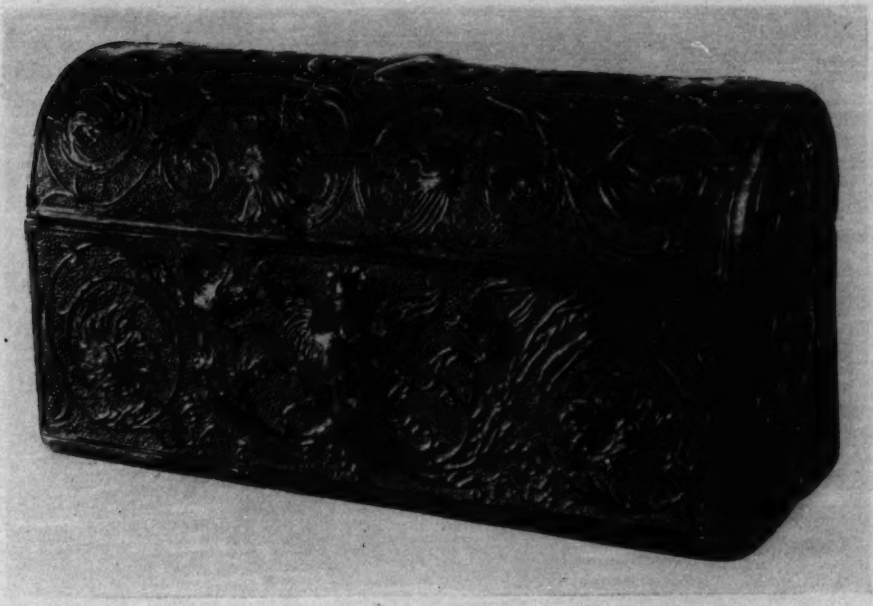

FIG. 6 — COFFERET; tooled
Italy, 16th century
The Cooper Union Museum

FIG. 7 — FETISH FIGURE "JUJU",
Africa, 19th century
Lent by The American
Museum of Natural
History

FIG. 8 — KEY-BASKET, with initials of its original owner, George Washington
United States, Colonial
Lent by the City Art Museum of St. Louis

Photograph Courtesy of the City Art Museum of St. Louis

of the case. The mitre case mentioned bears the arms of Cardinal Scipione Gonzaga, humanist and friend of the poet Torquato Tasso; surrounding the crest are symbols of the four Evangelists in medallions, and a pattern of arabesques.

It is not an uncommon thing for craftsmen specializing in one kind of article to apply, out of whimsy or caprice or perhaps simple boredom, the form of their product to other uses: today we find cigarette boxes masquerading as volumes of poetry, coffee-mills unaccountably used for lamps, and other conceits. Three silver-mounted leather drinking vessels in the form of shoes (Nos. 49, 80, and 81, Fig. 3) reflect this same extravagant tendency during the Renaissance, as well as the international commerce in luxury wares, for in one instance the leather proper is of French origin, while the mounts are German of a century later. In the seventeenth century, that era of the English Restoration and gargantuan carousing, the relatively abstemious draught to be had from the shoe was swelled to heroic proportions by the advent of the "blackjack" (No. 90), a three- or four-quart vessel which only the pluckiest toper would dare venture. French ambassadors to the English court of the period were appalled at the thought of gentlemen drinking out of their boots! If the seventeenth century was an era of gusty living, it was also the century in which sport, as we know it, began, though the sports partook of the same riotous brutality as politics and winebibbing: bear-baiting, cock-fighting, and bull-baiting were the favorites of the masses. Again the emphasis returns to the nobility, who for centuries had fostered the splendid sport of falconry. All the aforementioned qualities of leather make it the material to be used, for the gauntlets (No. 124) which protect the arms of the hawker from the talons, the straps or *jesses* which hold the falcon to the wrist, and the hood, or *rufter* (No. 86, Fig. 2) which keeps the bird blind until she is "flown out of the hood" when the quarry is in sight.

With the eighteenth century and the extension of the textile industry, the glass industry, and the beginning of machine manufacturing, a great number of the uses of leather fell into abeyance. Europe too was no longer the pastoral continent on which cattle could thrive: the increase of population made pasturage expensive, and cloth, chinaware and glass supplanted leather for clothing and household equipment. We find a somewhat sudden discontinuance of leather as a universal decorative and utilitarian medium, and in consonance with the late Baroque and Rococo styles, it becomes more delicate: kid, suede, fine buckskin, and reptile leathers appear in costume accessories, often embroidered to a point at which the basis disappears. The original frank acceptance of the medium for its own sake gives way to a certain artificiality, or rather, negation of craftsmanlike candour. But in

the United States, where the latest European fashions rubbed elbows in the streets with frontiersmen, Indians, and the hardiest of settlers, conditions obtained in which the practical uses of leather were revived by contact with the wilderness, its inhabitants, and the (then apparently) inexhaustible supply of skins. Almost everyone is familiar with the leather fire-bucket, fire-helmet, the buckskin jackets and chaparajos of the frontier period, and certainly everyone is familiar with the traditional image and feats of George Washington. But that the general and legislator should possess a leather key-basket (No. 161, Fig. 8), decorated with geometric and Masonic motifs, a sturdy and substantial thing such as would befit an active plantation owner, is an exceptional intimation of his domestic character.

This introduction could profit by the mention of many more objects, either for their historical or decorative merit. Chinese shadow-puppets and wall hangings, shoes of all lasts and peculiarities, pouches, belts, a saddle once the property of Washington Irving – all have their special charm or aesthetic reward. The visitor, however, will have to connect the links in this long chain of leather for himself, bearing always in mind that even today, when the invasion by synthetics of the old well-known world of natural materials has, in a decade, changed our associations in every direction, we return perpetually to these natural materials whenever we become nostalgic for the gracious textures, the inimitable polishes and patinas, which only they can provide. Of these leather, for fifty centuries, has remained the most adaptable, the most accessible, and decoratively the most catholic: our modern age, with its emphasis upon simplicity and cleanliness of style, employs it just as lovingly as the bookbinder LeGascon, who in the seventeenth century strove to attain an elaboration which to our taste seems toilsome and disconcerting. The moccasin of the Plains Indian has not been improved, either as to resilience or comfort, nor has the judgment of Tutankhamen, resting on leather cushions in the palace of Tell-el-Amarna, been revised by the designers of modern furniture. The primitive satchel is removed in time and finish only from the suede handbag which carries a cigarette lighter and lipstick instead of flint and iron oxide. If, through our obstinate, adoration of the substitute, we have lost something of the keenness of eye and deftness of hand which the leather craftsmen of other periods had in such great degree, we may regain a little by comparing and enjoying the products of their skill. We may return, too, to their opinion: that a sound and stimulating medium, produced naturally with natural improvements, is the most congenial one for artistic expression, for the necessities of everyday life, and for the permanent gratification we expect from hand-wrought, honorable workmanship.

EVERETT P. LESLEY, JR.

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CATALOGUE

(The numbers set in parentheses after the descriptions of the objects refer to the owners of the objects, as shown in the list of Contributors to the Exhibition printed on page 16)

PRIMITIVE

1. Warrior's shield; Massai people, Kenya, 20th century (2)
2. Twisted belt with attached powder horn; fringed, stitched; Hausa people, Nigeria, 20th century (2)
3. Leather belt with amulets; Hausa people, Nigeria, 20th century (2)
4. Harp; Mangbettu people, Faradje (2)
5. Fetish figure, "juju"; appliquéd, woven, embroidered; probably French West Africa (2)
6. Leggings or riding boots; painted and appliquéd, embroidered; Hausa people, Nigeria, 20th century (2)
7. Ceremonial object, demon or animal head; Atacameñan culture, desert section, North Chile; Pre-Spanish, 1200-1500 (2)
8. Container for paint or medicine; Atacameñan culture, desert section, North Chile; Pre-Spanish, 1200-1500 (2)
9. Woman's sandal; Inca Indian, Peru, 500 A.D. (?) (8)
10. Knife and sheath; carved; Vai people, Liberia (48)
11. Knife and sheath; Benin, Africa, probably 17th-18th centuries (48)

EGYPT

12. Fragment; lotus design, stained, cut and inlaid; Egypt, New Kingdom, 1500 B.C. or later (7)
13. Fragments from Balabish, Pan grave culture; Egypt, Eighteenth Dynasty (11)
14. Interlaced thongs; Egypt, Eighteenth Dynasty (11)
15. Fragment of wall painting; Egypt, Eighteenth Dynasty (29)
16. Shoe; Antinoë, Egypt, 1st-5th centuries (47)
17. Shoe; Qarara, Egypt, 4th-6th centuries (48)
18. Sandal, pointed toe; Egypt, Byzantine style, probably 8th century (48)
19. Sandal sole; Egypt, Graeco-Roman period, about 1st century (48)
20. Helmet; Antinoë, Egypt, 2nd-4th centuries (48)
21. Perforated leather strip; Antinoë, Egypt, 2nd-4th centuries (48)

NORTH AFRICA AND THE NEAR EAST

22. Ethiopic prayer-book holder and prayer-book; Ethiopia (1)
23. Vase or water container; moulded, painted; Baluchistan, 19th century (2)
24. Purse; embroidered in metallic thread; Morocco, 19th century (13)
25. Bookcover; Persian, late 16th century (23)
26. Pair of bookcovers; geometric design, stamped and tooled; Egypto-Arabic, early 17th century (29)
27. Box for writing materials; stamped and tooled, gilded, painted; Turkey, 1600 (29)
28. Rehab (spike fiddle); Ethiopia, probably late 19th century (29)
29. Torah scroll; Yemenite Jews, early 18th century (33)
30. Money bag, used by Touareg camel driver; colored, dyed, fringed; Morocco, probably late 19th century (35)
31. Page from Koran, Kufic script on vellum; Islamic, 9th century (41)
32. Water bottle; incised, metal mounts; Persia, 17th century (49)
33. Bag; probably North Africa, late 19th century (49)

SPAIN AND SPANISH COLONIES

34. Chest; tooled and carved; Peru, 18th century (7)
35. Money; hacienda token; Mexico, 1800 (9)
36. Three pierced panels; Ecuador, 17th century (13)
37. Chair back; embossed, carved and painted, Ecuador, late 17th century (13)
38. Fan; painted; probably Spain, 1720-1760 (13)
39. Gloves; printed design; Spain, 1840 (13)
40. Purse; embroidered in gold thread; Morocco, Tetuán, 1753 (13)
41. Chaparajos; appliquéd; Andalusia, 20th century (14)
42. Two panels; gilded and painted; Seville (?), late 17th century (18)
43. Wall plaque, basket of flowers; probably Spain, late 18th century (28)
44. Miniature cabinet; gold tooling; Spain or Netherlands, 16th or 17th century (29)
45. Coffer; embroidered with silk thread; Mexico or Spain, 17th-18th centuries (32)
46. Wall panel; stamped and colored; Cordova, 17th century (39)

TWELFTH TO FIFTEENTH CENTURY

47. Chalice case; *cuir bouilli;* Italy, 15th century (6)
48. Page from mediaeval missal, "The Annunciation"; illuminated on vellum; Italy, probably 15th century (7)
49. Drinking vessel in form of shoe; France, 15th century; gilded silver mounts; by Melchior Mager, Nuremberg, 1582 (24)
50. Case with cover, for devotional book; relieved and incised; France, 15th century (29)

51. Case for cup; *cuir bouilli,* incised design; France, 15th century (29)
52. Bookbinding, Johannes Hagmayr of Ulm, "Geistliche Betrachtungen"; blind tooled and stamped; Germany, after 1466 (31)
53. Casket; *cuir ciselé;* Germany or Italy, 14th-15th centuries (31)
54. Manuscript calendar; vellum pages mounted in silver; France, 14th century (32)
55. Bookbinding, "Zamorensis Speculum"; from the Benedictine Abbey of St. Peter, Salzburg, 1479 and 18th century (36)
56. Girdle book; Germany, 15th century (36)
57. Bookbinding "The Pilgrimage of the Soul"; doeskin over boards; England, about 1400 (36)
58. Coffer; incised and engraved; Italy, 15th century (39)
59. Box; Italy, 15th century (39)
60. Minnekaestchen; Germany, about 1400 (50)
61. Minnekaestchen; painted; Germany, Upper Rhenish, about 1400 (50)
62. Coffer; France, about 1400 (50)
63. Box; repoussé; France, 15th century (50)
64. Box; France, 15th century (50)
65. Box; France, 15th century (50)
66. Box; *cuir bouilli;* France, 15th century (50)
67. Work box; *cuir bouilli;* Italy, 15th century (50)
68. Bookbinding, Honorius of Autun, "Expositio in Cantica Canticorum"; tooled and stamped; Southern Germany or Austria, 12th century (50)

SIXTEENTH CENTURY

69. Bookbinding, Aeschylus, Six Plays; colored strapwork; Paris, 1552 (3)
70. Woman's stirrup; Nuremberg, 16th century (6)
71. Purse or pouch; silver mounting; Renaissance period (7)
72. Man's shoe; slashed; England, 16th century (8)
73. Case for clock watch; blind tooling; England, 16th century (29)
74. Case for an alarm; *cuir bouilli,* punched and embossed; France, late 16th century (29)
75. Knives and case; 16th century (39)
76. Bookbinding; by Clovis Eve (active 1584-1635), France, 16th-17th centuries (39)
77. Box; tooled and gilded, by Clovis Eve (active 1584-1635), 16th-17th centuries (39)
78. Bookbinding; "Book of Psalms", tooled *à la fanfare,* by Les Eve, Paris, 1581 (42)
79. Bookbinding, "Versus Sententiosi ex Graecorum"; stamped; Wittenberg, 1572 (42)
80. Drinking vessel in form of a shoe; silver mounts; Nuremberg, 16th century (44)
81. Drinking vessel in form of a shoe; Nuremberg, 16th century (44)
82. Bookbinding, Livy's "Historia"; vellum; France, about 1545 (50)
83. Bookbinding, "Prophétie de Rouellond"; silver tooled and mounted; France, late 16th century (50)

SEVENTEENTH CENTURY

84. Purse in the form of a double shoe; Germany, 17th century (6)
85. Picnic case and fittings; gold tooled; Germany, late 17th century (6)
86. Falcon's hood; European, 17th century (13)
87. Fragment of wall covering; tooled; Netherlands, 1680 (13)
88. Purse; appliquéd and stitched; European, 1630 (14)
89. Gloves; embroidered in metal threads; England, 17th century (14)
90. Blackjack; silver mounts; England, 1646 (25)
91. Mirror case; France, 17th century (29)
92. Gauntlet for left elbow; England or Hungary, 1640 (29)
93. Parade shield; Austria, about 1575 (39)
94. Bookbinding; P. Moreau, "Prières de l'âme Chrestienne"; gold tooled, in the manner of LeGascon, Paris, 1632 (42)
95. Tankard; England, about 1655 (44)
96. Bookbinding, "Office de l'Église"; vellum; France, 1686 (50)
97. Bookbinding, "Tableau de la Croix"; Paris, 1651 (50)
98. Quill case and quill; 17th century (50)
99. Bookbinding, "Arithmetic", by "the Gilder of Henry VIII"; England, about 1530 (50)

ITALIAN RENAISSANCE AND BAROQUE

100. Bookbinding, "Vita del Cardinale Bellarmino"; gold tooled; Rome, from the library of Cardinal Altieri, 1644 (1)
101. Bookbinding, Hubert Thomas, "Annalium de Vita et Rebus Gestis Illustrissimi Principes Frederici II", Frankfort, 1624; bound for Eugene of Savoy; Italy, 17th century (3)
102. Knife and fork case; tooled with medallions and foliated design; Florence, early 17th century (6)
103. Knife and fork case; stamped with medallions; Italy, early 17th century (6)
104. Coffer with tray; brass mounts, gold tooled; Medici crest on top, Florence, 17th century (6)
105. Coffer; gold tooled; Florence, late 16th century (6)
106. Chopine; tooled; Venice, 16th century (8)
107. Upper portion of a case; *cuir bouilli;* Italy, 16th century (13)
108. Cofferet; tooled; Italy, 16th century (13)
109. Chest; studded; Italy, 17th century (13)
110. Gauntlets; cutwork design, ornamented bands; Italy, 17th century (13)
111. Sedan chair; painted, gilded decorations; Venice, mid-18th century (17)
112. Brush with leather handle; tooled and gilded; Italy, 16th century (27)
113. Ceremonial buckler; embossed, surface-tooled; Italy, 1560 (29)

114. Circular box; incised; Italy, 15th century (29)
115. Case; tooled; Italy, 16th century (29)
116. Case for traveling cup; gold tooled; Italy, 16th century (29)
117. Case for toilet accessories; painted; Italy, 16th century (29)
118. Mitre case; incised; Italy, 16th century (29)
119. Powder flask; *cuir bouilli*, iron mounts; Italy, 16th century (29)
120. Case; Italy, second half of the 15th century (29)
121. Circular box; Italy (?), 15th century (29)
122. Bookbinding, portfolio for ambassador's credentials; gold lacquered; Venice, 16th century (29)
123. Coin box; gilded scrolls; Italy, 16th century (50)

EIGHTEENTH CENTURY

124. Falconer's glove; Austria, 18th century (6)
125. Instrument case, in shape of fleur-de-lys; gold tooled; Austria, 1762 (?) (6)
126. Fan; painted; France, about 1750 (13)
127. Fan; painted design after the "Bird Fancier" by Lancret; France, mid-18th century (13)
128. Spoon case; parchment, gold stamped; Germany, late 18th century (13)
129. Necessaire; Netherlands, third quarter of the 18th century (13)
130. Scalpel case; silver mountings; Netherlands (?), late 18th century (13)
131. Child's shoe; England, 1795 (13)
132. Bridle; applied silk embroidery; France, 1770-1774 (13)
133. Fragment of leather; stamped, silvered, painted; Netherlands, 1750 (13)
134. Étui; gold mounts; France, mid-18th century (13)
135. Portfolio; gold tooled; France, 18th century (13)
136. Child's head protector; 18th century (14)
137. Vest; embroidered; 18th century (14)
138. Mitre case; Italy, 18th century (25)
139. Chalice case; gold tooled; Italy, 17th-18th centuries (29)
140. Case for ivories; gold tooled; France, 18th century (29)
141. Screen; painted in the style of Melchior de Hondecoeter (1636-1695); England or Netherlands, about 1700 (37)
142. Bookbinding, "Lettres de M****"; gold tooled, Paris, 1760 (42)
143. Bookbinding, "Histoire des Monts de Piété"; gold tooled; Padua, 1742 (42)
144. Chest for coin collection; France, late 18th century (50)
145. Clock case; France, probably 18th century (50)
146. Game case (book format); France, first half 18th century (50)
147. Case for porringer; France, 18th century (50)
148. Bookbinding, "Heures nouvelles à l'usage des Laïcs"; France, 18th century (50)
149. Writing case; gold mounts; France, 18th century (50)

NINETEENTH CENTURY

150. Bookbinding, Bossuet, "Oraison funèbre du Grand Condé", bound by Chambolle-Duru (active 1862-1898) for the Duc de Chartres; France, late 19th century (3)
151. Book, "Forget-me-not"; tooled, inlaid; published by Leavitt and Allen, New York, 1855 (5)
152. Shoe; France, 1800-1820 (7)
153. Boxing glove; embroidered; Russia, 19th century (7)
154. Fan; painted; France, late 19th century (13)
155. Lady's gloves; ornamented with stitching; France, late 19th century (13)
156. Lady's gloves; painted and printed; France or Spain, early 19th century (13)
157. Dog-collar; gilded brass ornaments; England (?), 1820 (13)
158. Daguerreotype case; tooled; United States, 19th century (13)
159. Letter case; gold tooled, with monogram of Napoleon I; France, early 19th century (20)
160. Name plates; United States, early 19th century (51)

AMERICANA

161. Key basket with initials of its original owner, George Washington; United States, Colonial (12)
162. Breeches; United States, 1800-1815 (13)
163. Man's slippers; embroidered; United States, late 19th century (13)
164. Coat; quill embroidery; 18th century (14)
165. Fire bucket; Providence, Rhode Island, 1797 (16)
166. Saddle and fittings; United States, early 19th century (17)
167. Wallet; stamped design; United States, late 18th century (29)
168. Cradle; metal studding; made for Rachel and Derrick Brinckerhoff, New York, 1762 (29)
169. Document holder; Southwest United States, probably 19th century (34)
170. Two snuff bottles; Southwest United States, probably 19th century (34)
171. Bag; Southwest United States, probably 19th century (34)

TWENTIETH CENTURY

172. Bookbinding, Robert Louis Stevenson, "The Suicide Club"; by Lise L. Bataille, Paris, Contemporary (3)
173. Belt, "The Spiral"; designed and executed by Arthur Berne, United States, 1950 (4)
174. Shoe; designed by Arpad, France, about 1937 (7)
175. Wall hanging or drapery; designed by Dorothy Liebes, United States, 20th century (7)

176. Money, "One Buck", printed; Enterprise, Oregon, 1933 (9)
177. Money, 25-cent scrip; Heppner, Oregon, March-May 1933 (9)
178. Money, 10-cent money chip; stamped disk; Albany, Oregon, March 1933 (9)
179. Two pieces of money: one sole (1½ gold marks) and one heel (50 gold pfennigs); stamped; Germany, 1923 (9)
180. Purse; designed by Cuyjet, United States, 1950 (15)
181. Chair; designed by Allen Gould, United States, 1950 (19)
182. Pouch, "Grommet"; designed and executed by Gloria, United States, 1950 (21)
183. Ash tray; United States, 1950 (22)
184. Cigarette lighter; United States, 1950 (22)
185. Spinet or desk pad; gold tooled; United States, 1950 (22)
186. Man's wallet; United States, 1950 (22)
187. Book-ends; United States, 1950 (22)
188. Gauntlet or long glove; designed by Fira, executed by Boris Krasotkin, United States, 1950 (22)
189. Cocktail glove; designed by Fira, executed by Boris Krasotkin, United States, 1950 (22)
190. Clock; United States, 1950 (22)
191. Calendar; United States, 1950 (22)
192. Cigarette box; gold tooled; United States, 1950 (22)
193. Cigarette box; gold tooled, studded; United States, 1950 (22)
194. Handbag; Italy, 1950 (22)
195. Handbag; United States, 1950 (22)
196. Shoe; designed and executed by Salvatore Ferragamo, Italy, 1950 (26)
197. Bookbinding, Paul Valéry, "Narcisse"; by Pierre Legrain, Antwerp, 1926 (29)
198. Handbag, "Town Trotter"; pinked and perforated overlay; designed by Alan, United States, 1950 (30)
199. Bookbinding, Choderlos de Laclos, "Les Liaisons Dangereuses"; by R. Bordes, Paris, 1930 (36)
200. Bookbinding, "Souvenirs du Jardin Détruit"; by Pierre Legrain, Paris, Contemporary (36)
201. Bag, "Postilion"; designed and executed by William D. Phelps, United States, 1950 (38)
202. Belt, "The Mediaeval"; designed by William D. Phelps, United States, 1950 (38)
203. Bookbinding, "Selected Poems of William Morris"; illuminated manuscript with inlaid binding by Rivière and Son, London, 1912 (42)
204. Handbag; United States, 1950 (43)
205. Coat, finger tip length; designed by Zita Plaut, United States, 1950 (45)
206. Belt; hand carved, silver buckle; Yoakum, Texas, 1950 (46)

AMERICAN INDIAN

207. Chieftain's shirt; fringed, beaded, dyed; probably Sioux, Montana, 19th century (2)
208. Leggings; beaded, wrapped ermine fringe; Plains Indian, 19th century (2)
209. Moccasins; beaded; Plains Indian, 19th century (2)
210. Awl case; beaded; Plains Indian, 19th century (2)
211. Knife sheath; painted, beaded; Plains Indian, 19th century (2)
212. Medicine case; painted, fringed; Plains Indian, 19th century (2)
213. Strike-a-light bag; beaded, metal rattlers; Plains Indian, 19th century (2)
214. Tobacco pouch; quill embroidery; Plains Indian, 19th century (2)
215. Sacred painting on skin; American Indian; Southwest United States, 19th century (34)
216. Wall hanging; painted; Plains Indian, 19th century (40)

FAR EAST

217. Archer's gloves; stencil pattern; Japan, 19th century (7)
218. Vest or sleeveless coat; gold and black stencil, China, 19th century (7)
219. Robe; stencil design; Japan, 19th century (7)
220. Kin-chaku (purse); stamped, painted and gilded, netsuke and ojime on cord; Japan, about 1750 (13)
221. Shadow puppet; West China, Szechwan Province, Chengtu, 19th century (13)
222. Wall hanging; painted; China, 18th century (13)
223. Decorative panel; floral design; tooled, polychromed; Japan, 19th century (29)
224. Decorative panel, Tennin (female angel); tooled and lacquered, polychromed; Japan, 19th century (29)
225. Prayer wheel; yak hide over cylinder; Tibet, probably late 19th century (35)
226. Money belt; China, 19th century (39)

FOLK ART

227. Vest; embroidered with wool; Hungary, 19th century (7)
228. Man's gaiter; stamped and tooled; Spain, 19th century (7)
229. Boot; dyed, appliquéd and embroidered; Southeast Greenland, late 19th century (7)
230. Fragment; panel from pouch, embroidered in wool, appliquéd; Siberia, 19th century (7)
231. Belt; Poland, 19th century (14)
232. Tobacco pouch (?); colored appliqué; Hungary (?) (14)
233. Man's boots; appliquéd; Mongolia, early 20th century (35)

SHOES

234. Man's shoe; England, 17th century (7)
235. Riding boot with jack; England, early 19th century (7)
236. Moccasin; embroidered with porcupine quills; New England Indians, probably 19th century (7)
237. Slipper; Portugal, 19th century (7)

238. Shoe, "Soulier de Vilain"; France, 17th-18th centuries (8)
239. Dunderbludgeon shoe; designed for Henry VIII; England, 16th century (8)
240. Ballet slipper; United States, 1950 (10)
241. Shoe; United States, 1950 (10)
242. Woman's high shoe; United States (?), 1840-1870 (13)
243. Slippers; heelless, bronzed; France, about 1830 (13)
244. Woman's shoe; corded silk, embroidered; France, 18th century (13)
245. Child's clogs; applied brocade; England, mid-18th century (13)
246. Child's shoe; France, late 18th century (13)
247. Child's shoe; Switzerland, 18th century (13)
248. Man's shoe, moccasin type; United States, 1950 (26)

PRINTS AND DRAWINGS

249. Etching, aquatint; "Matò-Tope", Mandan Chief, by Karl Bodmer (1809-1893), from "Travels in the Interior of North America", by Prince Maximilian Alexander Philipp of Wied-Neuwied, London, 1844 (5)
250. Engraving, "Pyramus and Thisbe"; by Lucas van Leyden (1490-1533), Netherlands, 1514 (13)
251. Etching, "The Marriage Night"; by Abraham Bosse (1605-1678), France, 1633 (13)
252. Drawing, "The Falconer", costume from Donizetti's opera, "Don Sebastian"; Italy, 1850 (13)
253. Engraving, "The Proposal"; by Albrecht Dürer (1471-1528), Germany, before 1495 (13)
254. Ten engraved plates; by Briasson, 1762-1772, from "Recueil de planches, sur les sciences, les arts liberaux, et les arts méchaniques . . . ," for Denis Diderot's "Encyclopédie", Paris, 18th century (13)
255. Print, "A Wellington Boot", by William Heath (1795-1840), England, early 19th century (36)
256. Print, "Le Santier", by Abraham Bosse (1605-1678), France, 17th century (36)
257. Print, "Le Cordonnier"; by Abraham Bosse (1605-1678), France, 17th century (36)
258. Four prints showing the production and employment of leather, by Jan Luyken (1649-1712), Netherlands, 18th century (36)
259. Print; "Avarice", by Jacob Matham (1571-1631), Netherlands, 17th century (36)

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